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Leonard Merrick
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 Conrad in Quest of His Youth,
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Woman's Party Claims Victory for Suffrage

WASHINGTON, Aug. 10.—Majorities are pledged in enough states to make ratification of the Federal suffrage amendment a certainty when special sessions of state legislatures are called, the National Woman's Party announced to-night. Fourteen states already have ratified the amendment, and in all states where favorable action is expected suffrage speakers and organizers are now at work arousing public sentiment for immediate special sessions.
 An analysis of the party proportions in the states which have ratified the amendment shows that in three of the Democratic, while eleven have been Republican. Four Democratic governors and three Republican have called special sessions. Of the thirty-two legislatures which have not acted on suffrage, ten show a Democratic and twenty-two a Republican majority.

Enchanted Tea Rooms of New York
 14th Street, near Third Avenue

Gimbel's TEA ROOM
 Breakfast 8:00
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 STRICTLY HOME-COOKED LUNCHEON.
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ROOF TREE INN
 5 W. 28th St.
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 MODERATE PRICES
 The out-of-the-ordinary places of New York, where unique atmosphere and food peculiar to noted tastes invite the discriminating, will appear under "Enchanted Tea Rooms" each Monday, Wednesday and Saturday.

Plays and Players

The opening of "Those Who Walk in Darkness" has been postponed from to-night until Thursday night, at the 48th Street Theatre. The original cast will be seen in this production, and the temporary closing of some of the theatres has nothing to do with the postponement.

"Peek-a-Boo," the music revue that has furnished the summer's entertainment at the Columbia Theatre, will open to-night at the Central Theatre and will remain there indefinitely. The cast will be unchanged.

"The Red Dawn" will not close as advertised last week, but will continue at the 39th Street Theatre, with Doralinda and Flora MacDonald heading the cast.

The "Greenwich Village Follies" will remain at the Greenwich Village Theatre for a while. The decorations planned for the Nora Bayes Theatre are not yet finished, so the Follies will stay in Sheridan Square, where they had their inception. Seats purchased for the Nora Bayes Theatre will be duplicated as nearly as possible at the Greenwich Village Theatre.

Bothwell Browne is going back to the legitimate again. When his contract with Mack Sennett expires in November he will produce a musical comedy called "Making a Million." His fier in the movies should it him to speak on this subject with authority. Browne will be seen in a dual role, appearing first in his true character, and later presenting himself in petticoats. The book, lyrics and music are by Alton Price and Stanley Lawton.

Anton Scibilia, producer of "Fifty-Fifty Ltd.," has found a way to keep his company loyal. He is rehearsing them on the ice in "Golden Glades," up at Healy's Sixty-sixth Street place.

Lieutenant Walter Hinton, who piloted the NC-4 across the Atlantic, made a trip across the city yesterday morning, carrying Jane Allen and Virginia Fox. Mack Sennett's Bathing Beauties, as passengers.

Until the next Winter Garden production, "The Passing Show of 1919," is ready there will be at this theatre, beginning to-night, a vaudeville entertainment embracing the ensembles of "Monte Cristo, Jr." and the "Shubert Gaieties," given by the combined choruses and the principals who have remained faithful.

Mother and daughter signed contracts with Gus Edwards for "The Film Girl" yesterday. Viola Brown will be the "Baby vamp" with the new musical comedy, and Mrs. S. V. Brown will handle the publicity. It looks as though baby Viola had a pretty good chance.

Bingham Pinto has been engaged by the Shuberts for a leading role in "The Dancer."

"Look Who's Here" the Max Spiegel musical comedy, with Cecil Lean and Cleo Mayfield, will open August 24 at the National Theatre in Washington and will come to New York three weeks later.

NEW YORK'S LEADING THEATRES
NEW AMSTERDAM—ONE OF THE COOL ROOFS
LIBERTY—ONE OF THE COOL ROOFS
ORIGINAL CAST
GEORGE M. COLE
ANN PENNINGTON
COMAN & HARRIS
LA LA LUCILLE
Knickerbocker
Positive Performance Tonight
9TH HIG. COOLED BY ICE
10TH HIG. COOLED BY ICE
STEN LESTER
CORT—WILL POSITIVELY OPEN THIS
WEDNESDAY NIGHT
A REGULAR FELLER
STEEPLECHASE
CONY ISLAND
OPEN FOR THE SEASON
BRONX AMUSEMENT PARK
NO CAR STRIKE IN THE BRONX
Surf Bathing

Enchanted Tea Rooms of New York
 14th Street, near Third Avenue

DOROTHY LOUISE
THE PIROUETTE
THE ADELAIDE
MARY AUGUSTA TEA ROOM
 240 W. 72nd St. Tel. 306 Columbia.
 Breakfast 40c. Luncheon 60c. Tea 30c.
 Dinner 90c. Also a la Carte Menu.

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 5 W. 28th St.
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 MODERATE PRICES
 The out-of-the-ordinary places of New York, where unique atmosphere and food peculiar to noted tastes invite the discriminating, will appear under "Enchanted Tea Rooms" each Monday, Wednesday and Saturday.

K. of C. Perfecting Plans for Vocational Classes

Bureau Being Established to Extend Educational Scheme to All Members

Knights of Columbus councils throughout the country are already at work on plans to realize the scheme adopted at the national convention in Buffalo last week to provide vocational education for all the 600,000 members of the order who may desire it. Fifty thousand dollars has been appropriated to provide for launching the scheme. The schools will be conducted with fees amounting only to enough to cover running expenses.

Courses will include accounting, banking and finance, marketing, foreign trade, management, business, law, commercial correspondence, private secretaryship, junior clerkship, filing and personal development and languages. Industrial courses to be offered include ship construction, auto mechanics, motion picture operating, electrical trades, jewelry making, plumbing, industrial relations, employment management, printing, lithography, decorating, welding, ventilation, heating and civil service.

A central bureau is being established, and its headquarters will either be in New York or New Haven, the national headquarters of the K. of C. James Byrne, of New York; Joseph Scott, of Los Angeles; Gustave Streunmiller, of New York; Thomas W. Churchill and Arthur Somers, former presidents of the New York City Board of Education; Edward D. Devine, of the Detroit Board of Education; the Rev. John L. Wynne, S. J., and other famous educators are directing the work under the supervision of a K. of C. committee consisting of Supreme Knight James A. Flaherty, of Philadelphia; Supreme Secretary William J. McGinley, of New York, and Supreme Advocate Joseph C. Pelletier, of Boston.

On the Screen

"Wagon Tracks" Most Interesting William S. Hart Picture in Long Time

"Wagon Tracks" is the most interesting picture William S. Hart has made in a long time.

The new picture, which is at the Rivoli this week in place of Charles Ray's "Bill Henry," as announced, is a departure from the usual Bill Hart stuff, inasmuch as it does not depend for its interest entirely upon the fact that Bill Hart looks picturesque in a Western outfit and can light a match by swinging it through the air.

Neither is Bill a bad man who, when he sees a blond girl, leaves his chest three times and renounces forever his wicked ways. He is a good man all the time, and he is quite worthy of the woman, Jane Novak, when, finally, he meets her.

Not being strong on geography we have forgotten just where the story is laid, but anyway it is somewhere where you land off a steamboat near a desert on the other side, of which is Santa Fe.

Buckskin Hamilton has gone down to the landing to meet his young brother who was returning from an Eastern college. When the boat docks and Buckskin rushes on to find his brother he finds only a corpse. Two men and a girl are implicated in the murder and the girl finally confesses that she did it, but in self-defence.

So the two men and the girl join the train which is going back across the

desert. But when the water is almost gone and Jane sees Buckskin giving his share to his horse and his dog she can no longer withstand him, and she rushes to him and tells her brother's secret—that Billy was murdered in a poker game.

Buckskin goes back determined to have the truth, and he takes the brother, Donald Washburn, and his friend, Guy Merton, and drives them across the desert ahead of him.

"When you're doing a thing one of you will tell the truth, and it won't be the guilty man that'll talk!" This was a wonderfully effective scene, and, for us, at least, it held far greater interest than a close-up of a man with the love light dawning in his eye, or holding the heroine in his arms.

There were other equally stirring scenes—where the Indians captured the brother as he attempted to escape across the desert was one, and another where a part of the caravan rolled down the mountain side.

The photography and the exterior are magnificent and the whole picture is beautifully done. Our admiration for Robert McKim remains unchanged. He is most excellent in the role of the bad brother.

John Novak plays with intelligence and power and she is almost as handsome as Katherine MacDonald.

Lloyd Bacon, Leo Pierson and Bert Sprotte are excellent in small parts. The story is by C. Gardner Sullivan, and the direction by Lambert Hillyer. There is a Bruce Seaton, "Separate Trails," the Rivoli Pictorial and a comedy, "Foxy Ambrose."

Greek Evans sang "My Dream." Vincent Bach rendered "A Dream." Bartlett, a trumpet solo, and Athens Buckley was heard in an aria from Herodias. The overture was "Southern Rhapsody."

"The Peace of Roaring River" at the Rivoli, is not a very good picture. It lacks interest perhaps because none of it seems in the least to bear any relation to life, and Pauline Fred-

erick and Thomas Holding fail to invest the leading characters with even a spark of interest.

Miss Frederick's work is direct and thoughtful and sincere, but when she has finished it makes not the slightest difference to you whether Madge Nelson plays and keeps house for Hugo Ennis or whether she goes back to the city. Perhaps we should have preferred to have her go back to the city. Marrying this particular hero would not be a happy ending.

We don't like the way he wears his hair nor the way he laughs nor anything about him.

Still he had to have a wife to complete the story, and we had much rather see that be one.

A malicious girl, Corinne Barker, writes a letter to Madge Nelson and the young lady, in the letter, to be his wife, so Madge, being on the verge of starvation accepts the kind invitation and travels westward. Of course Hugo, knowing nothing of the correspondence, is surprised, and Madge is more so when she finds that Hugo knows nothing about the invitation to "come live with me and be my love."

But it is all patched up and Hugo decides that he wants her to stay and she decides that she wants to stay.

The picture was directed by Victor Schwartzman. The story is by George Van Schaik. In the supporting cast are Hardie Kirkland, Yeaman Titus and Edwin Sturges.

The comedy is "Cupid's Hold-up." There is a wonderful picture of Major Jack Allen trapping lions, made by the Universal Company and the Radio Magazine.

Selections from "Aida" are played as the overture. Emanuel List sings "When the Bell Rings in the Light House" and Gladys Rice's selection is "Song of Songs." There is also a Marching Song by Harry Edison and Frank Wolf.

At the Strand the feature picture is "Choosing a Wife." This will be reviewed to-morrow.

\$300,000 Campaign Planned For Mount St. Mary's College

PLAINFIELD, N. J., Aug. 10.—Southern, central and western counties of New Jersey will be asked this week to contribute to the \$300,000 fund now being raised for Mount St. Mary's College. For fifty years this institution has been conducted by the Sisters

of Mercy without an appeal to the general public for aid.

The campaign will start August 17 in the fourteen counties comprising the diocese of Trenton. Bishop Walsh has sanctioned the movement. The Rev. Dr. John W. Norris, of New Brunswick, has been appointed campaign chairman.

AMERICA'S FOREMOST THEATRES AND HITS UNDER THE DIRECTION OF LEE & J. J. SHUBERT

WINTER GARDEN
 Beginning TO-NIGHT—BIG COMBINED BILL.
 ALL OF THE ENSEMBLE NUMBERS OF
MONTE CRISTO, JR. **SHUBERT GAIETIES** OF 1919
 VAUDEVILLE ARTISTS

CENTURY GROVE **MIDNIGHT WHIRL**
 CASINO **THIRD BIG MONTH**
POSITIVELY OPEN TO-NIGHT
THE NEW
A LONELY ROMEO
CHU CHIN CHOW
REPUBLIC
THE BETTER OLE

NOTICE
 Greenwich Village Follies
 Greenwich Village Theatre

JOHN FERGUSON
THE BETTER OLE

ACTORS MAY COME AND ACTORS MAY GO BUT HOLBROOK BLINN

THE CHALLENGE
GOES ON FOREVER
THE ORIGINAL CAST
SELWYN THEATRE
EVERY NIGHT
WITH WEDNESDAY & SATURDAY MATINEES

TO-NIGHT
PEEK-A-BOO
MOVES to the
CENTRAL THEATRE
FROM THE COLUMBIA TO CONTINUE INDEFINITELY ITS POPULAR RUN

LOEW'S NEW YORK THEATRE
JEAN LEIGHTON'S PRIZE
JEAN LEIGHTON'S PRIZE
JEAN LEIGHTON'S PRIZE

Sheephead Bay Speedway
SAT. EVE., AUG. 16th.
A Mammoth Open Air Performance
AIDA
With an All Star Cast.

B. F. KEITH'S RIVERSIDE
CLIFTON CRAWFORD
JEAN LEIGHTON'S PRIZE
JEAN LEIGHTON'S PRIZE

W. S. HART
"Wagon Tracks"
RIVOLI
PAULINE FREDERICK
THE PEACE OF ROARING RIVER
RIVOLI ORCHESTRA

B. S. MOSS
BROADWAY
MACK SENEZ
"YANKIE DOODLE IN BERLIN"
BATHING BEAUTIES

GEO. COHAN
D. W. GRIFFITH
REPERTORY SEASON
"HEARTS OF THE WORLD"
"CHOOSING A WIFE"
STRAND

LOEW'S AMERICAN
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Mr. Howard Kyle, founder of the Actors' Equity Association, who for more than six years served as a member of its Counsel and in other capacities without remuneration, has resigned from the Actors' Equity Association. In connection with his resignation Mr. Kyle sent the following letter to Mr. E. H. Sothorn, who has also since resigned from the Actors' Equity Association:

New York, August 5, 1919.

Dear Sothorn:

I am sorry I didn't get a word to you before you were induced to send a letter to the Actors' Equity Association approving the course its officers and council have wrong-headedly taken. For once the managers are right in their stand. They have recognized the Actors' Equity Association as an organization and they invited its representatives to meet them and make a mutual agreement for the uniform adoption and use of an improved form of the United Managers' Protective Association-Actors' Equity Association Contract to cover a period of three or five years. Each manager in the new producing Managers' Protective Association (and it includes practically all of them) is under a bond by which he would forfeit \$10,000 if he breached any agreement made by his organization. That is, any agreement like that of the adoption of a uniform standard contract. This was the very situation, or should I say consummation, toward which the Actors' Equity Association has been aiming for six years. Some of the radicals misapprehended the spirit of cooperation that possessed the managers and attributed their action to motives of fear, whereupon an utterly foolish and unnecessary ultimatum was issued concerning extra performances which were made to include legal holiday matinees and Sunday appearances. The arbitrary action was taken despite the insistent warnings I made to the counsel of its ill-advisedness. The aggression came, you see, from our side when the managers in an amenable state of mind and actually willing, as they are now, to stand for a clause by which all salaries shall be reckoned by the performance.

In order to save their own faces our representatives proposed publicly that the whole matter of a contract be given to an outside Board of Arbitration, thus trying to embarrass the managers. As I openly predicted, the managers said there was nothing to arbitrate, and they have proceeded to use the standard contract—United Managers' Protective Association-Actors' Equity Association, changing only the clause as to how any issue may be arbitrated; meanwhile, poor men and women who are actually working under equitable conditions, are forced to strike as the result of the bad leadership of our Association.

It is important to remember that the accepted Actors' Equity Association-United Managers' Protective Association contract was actually drawn up in the first instance by the Actors' Equity Association itself and the clauses consenting to play Sunday night performances and legal holiday matinees were put into this contract by the actors themselves. The changes now demanded, therefore, constitute additions to our own contract which we have proclaimed as equitable all over the world. No one has ever pretended that the contract, which is a minimum one, is the best that might be secured, and it is only fair to recall that Mr. Marc Klaw, President of the United Managers' Protective Association, spoke at the ratification supper in November, 1917, saying: "This is a history-making occasion, but the contract as it stands is only a beginning."

(Signed) Yours Very Truly,

HOWARD KYLE.